

538 rical ballads (dumy) which glorify and preserve the whole of the past of Ukraine, are deservedly famous.

533 The Ukrainian folk-song which has been handed down in many collections and manuscripts from the 16th century, enjoys a great reputation both at home and abroad. These songs were sung at Lithuanian and Polish courts (14th - 16th centuries) and before Tsars and boyars in Moscow down to the second half of the 18th century. They were admired in Turkey and Italy too, and found honorable mention as early as 1675 in Herbigny's collection "Religiosae Kijovienses Cryptae".

534 The Ukrainian accompanies his singing on many instruments: there are the "kobza" and the "bandura", stringed instruments of foreign origin, cymbals which are unknown to the Russians, bag-pipes ("duda"), a peculiar kind of flute ("svyryl") and the mountain pipe ("trembita"); primitive instruments like the lyre have also persisted. The dance plays a comparatively minor part. Besides the ceremonious dances ("kolo") there are round dances ("hopak", "kozatshok" and "kolomyjka"), and the old sword dance is found among the Hutsuly.

● 531 A richly developed folk-art is on the same level as the folk-poetry and music; it finds expression above all in national costumes and ornaments, in painted Easter eggs, embroidery, in the complicated weaving and wood-carving patterns and in bead-work, ceramics, furniture and household utensils.

291 The ornate costumes often show in their embroidery influences from the East, the South and the Balkans. Particular attention is paid to embroidery on shirts, while women's skirts ("plakhty") and men's coats are often magnificent works of art for which, according to the district, homespun linen and woollen stuffs are used. Embroidery patterns utilise geometric forms as well as conventional flowers and leaves.

352 Furniture consists mainly of benches, a carved table, painted and inlaid chests ("skryni") and a carved pottery cupboard ("mysnyk"). The room is, in addition, decorated with paintings, embroidered towels and carpets; in Eastern Ukraine the stove is also painted.

177
341
[531] Volynia, Western influences became more pronounced. Even at Kiev we find churches in the gothic style, modified, however, by national and above all by byzantine traditions. A salient feature of byzantine art especially survives. These are the magnificent frescoes, in which this art excels as does, too, the art of the old Russia of Kiev.

During the sixteenth century the influences of the Renaissance were already felt in Galicia, which was still at this epoch the principal centre of Southern Russia. But they were soon supplanted by those of the baroque, which, from the beginning of the seventeenth century, leaves its mark on the whole Ukrainian architecture. It forced the traditional forms of Russian architecture of the byzantine type to recede more and more, to a point at which Grabar asks himself if the Ukrainian art had not undergone a complete denationalization.

Nevertheless a peculiarity belonging to the whole of Russia was responsible for a revival of the national style: the old Russia, a land of forests, overlooked any other constructional material but wood. That which is built of stone obviously cannot be built in the same way as wood. Thus there developed in the Ukraine the special baroque style of the wooden churches, just as the original 'gothic' style in wood had appeared in the north. This exquisite style was most probably created without any Western influences.

The wooden churches not only protected the Ukrainian art from complete denationalization, but their original and national style began to fuse little by little even into the baroque architecture in stone. At the end of the seventeenth century, and in the first years of the eighteenth, this baroque, called 'Cossack,' was almost exclusive to the Ukraine.

In the eighteenth century the 'Cossack baroque' loses itself in the magnificent bloom of the Imperial

LITERARY, INTELLECTUAL, AND ARTISTIC UKRAINE 135

Russian baroque. At the end of the century it is replaced ¹⁷¹ by an equally imperial rococo. The churches built in ³⁴¹ Kiev by Rastrelli clearly cannot be considered monuments of Ukrainian art. The empire style, originally transformed in Russia into the so-called 'Alexander' style, afterwards dominates in Kiev as in St. Petersburg.

As much as the old Ukrainian architecture has cer- ¹⁷⁷ tainly contributed to the later development of the ⁵³¹ imperial baroque, Ukrainian painting, open to all the Western influences from the seventeenth century onwards, has played a very important part in the development of modern Russian painting. Here the Western influences were often transmitted through the Ukraine and were assimilated there before dissolving in the civilization of the empire. The Ukrainian portraitists Levitsky, Borovskiy, and Venetziyanov, working at St. Petersburg, had a strong influence on Russian portraiture.

It was also the painter Lossenko and the sculptors Kozlovski and Martos, equally Ukrainians, taught by the Academy of Arts of St. Petersburg, who illustrated the century of Catherine II with their works.

The national originality was also maintained in the popular art, especially in iconography, thanks to the deep traditionalism of the Russian Orthodox Church. Nevertheless Ukrainian iconography had lost much of its austerity in comparison with that of Northern Russia, under the influence of that levelling which came from Poland.

Eastern influences still make themselves felt in the popular art, in the taste for richness of ornamentation, and in the magnificence of colours. Embroideries, tapestries, jewellery, glassware, crockery, and sculptures in wood witness the rich artistic aptitudes of the Ukrainian people and have the just reputation of their value both in Russia and in the whole of Central Europe.

262 **Seventeen ingredients are supposed to go into** the favorite dish of the Ukrainians, borscht, a soured beet soup. The Ukrainian cuisine also favors porridges made from various cereals, cooked in water and served with milk, cream or fat. The Ukrainian also loves his boiled vareniki, thinly rolled dough filled with pot cheese, chopped meat, cabbage or fruit. In West Ukraine the poor farmers must be content with potatoes, rye bread and turnips. The gentlemen farmers among the Ukrainians are the wealthy Kuban Cossacks who /135/ consume bacon and milk for breakfast, borscht, groats, fowl or fish for dinner, and fruit, cold borscht, melons and bacon in the afternoon, and vareniki in the evening. This is how it was in the Kuban paradise in the good old days.

*

512 When the cold east wind silently passes through the steppes or the west wind brings snow and wraps the Ukraine in white, when communication practically ceases between the villages, and nights and sleep are long, then the women sit down to their spindles and the men fetch their looms from the sheds. All the family clothing, the underwear and linen for the house that is needed throughout the year, is made by hand during the long cold winter months, just as it was in our country /Germany/ in medieval households before the days of urban craftsmen. They make rope shoes and shoes of leather in regions where the ground is stony; they weave linen and woolen fabrics, sew shirts - during the hot summer often the only article of women's clothing except for their narrow aprons - and cut winter jackets from sheep skins. They embroider lovely bright-colored patterns in endless variety on the shirts and the smooth skins of the furs, on tablecloths and towels, for the artistic talents of the Ukrainian people are incomparable. They carve in wood, *Model in clay and paint it, and weave carpets.*

CZECHOSLOVAKIA

292
531 Mountainous Ruthenia is a country of traditional costumes. The beautiful embroideries which decorate them and their colour-effects testify to the innate artistic sense of the people. Their patterns and hues vary not only from tribe to tribe but also from village to village. Blue, brown and red are their favourite colours, but one may say that practically all the colours are represented. On weekdays their attire is rather simple. But on Sundays and festivals the space in front of the wooden church is a veritable kaleidoscope of well-blended hues. Particularly striking is the garb of the Huculs whose artistic talent also shows in their elaborate wood-carvings and in their love of music.

609 Life is hard in the mountains and forests of Carpathian Ruthenia.
574 Yet the small farmers, wood-cutters, labourers and shepherds who live there are a friendly and hospitable race. The traditional rule that a stranger who comes into a Ruthenian cottage is to be hospitably received has found a remarkable illustration in recent times. The inhabitants of one village in the South have decided that the passengers on the bus which passes through the village once a day have to be treated as guests. And so whenever the bus arrives a peasant woman with a basket full of fruit or cheese or buns is waiting at the stop to share out her eatables among the travellers.

177 In the southern part of the country life and people are different.
471 Here one comes across fields of maize, wheat and tobacco, while on the sunny hills bordering on the fertile plain further south there are rich
563 vineyards. But most of this good soil is not the property of the
464 Ruthenians; they have been pushed into the mountains by the Hungarians who owe much of the land and employ the native Ruthenians
241 as seasonal labourers. In this part of the country the population is mixed, and the Ruthenians who live here have surrendered much of their racial individuality as well as the traditional costumes. No wonder that those uplanders who moved south for economic reasons long to return to their poor but proud mountains.

369 Carpathian Ruthenia is a rural country. Even its largest towns, such as Mukačevo with a State tobacco factory and other works,
655 Berehovo, the centre of the Ruthenian wine trade, Sevljuš with excellent
438 vineyards, are essentially provincial in character.

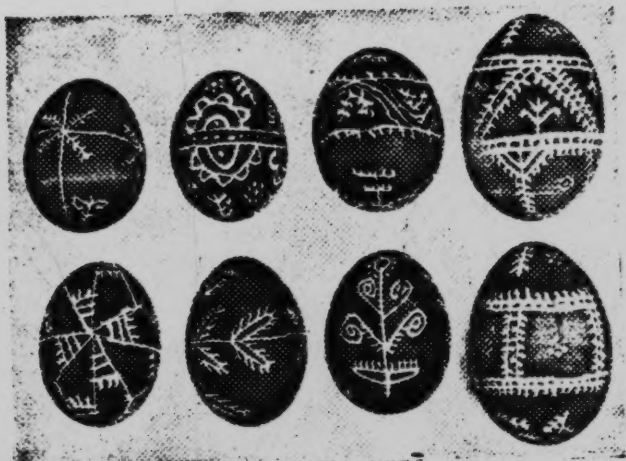
361 The largest town, Užhorod, has assumed the character of a modern city since it became the capital of Carpathian Ruthenia during the twenty years of the Czechoslovak Republic. The government built here imposing public buildings as well as large blocks of up-to-date residential flats for its civil servants. Prominent among these representative buildings is Zemský Úrad housing the headquarters of the administration of Carpathian Ruthenia; its façade is strictly modern and its interior, particularly the Parliament Chamber and the large Reception Hall, is beautifully equipped.

This part of Užhorod is well laid out; right along the river bank

24: Cech and Mellon 3-2 (no date) 1944 Ukrainians
Ruthenians

167

531



Easter eggs from Ruthenia

Ruthenian folk art

